

What made you want to take this subject on, obviously knowing that no two accounts of what happened that night are alike?

Do you think Dylan's decision to play the evening concert with a band is as spontaneous as it's made out to be? It seems obvious he brought an electric with him, not that Grossman couldn't have had one rushed from NY or Woodstock? And a Hammond organ, while there were gospel groups at the Festival doesn't seem like an instrument that would just be hanging around Newport?

The chaos you present at the rehearsal for the show and also in your description of the music at the actual show seems to be the way Dylan has operated for much of his career. He seems to thrive on chaos and also achieving a certain energy level and whether or not the band knows how the songs is going to end or begin for that matter is secondary.

Going back to topical songs as they were called at the time, you point out how Dylan using "Only A Pawn In Their Game" as an example was always trying to write more about the person, showing a touch of sympathy in this case for Medgar Evers' killer or perhaps more to the point pointing out, how could this person be any other way in that environment?

Do you think Dylan misjudged his audience? If he'd gone the Yarrow route of playing acoustic first and then saying this is my new sound, it wouldn't have had the same effect.

While one of the important things about the book is you managed to write it without taking sides, do you go with the Little Sandy Review view of it that Seeger, the Weavers and the other groups and musicians in their wake were actually corruptors of traditional music?

Yet, we now know thanks to Another Self Portrait, in the songs that weren't on the original Self Portrait, some of Dylan's rewrites really aren't all that different from the various rewrites The Weavers did.

By the same token, I was glad you included the bit about Woody rewriting the lyrics of "So Long" and possibly other songs for The Weavers, and was happy to do so. The Weavers took a lot of heat for that, and it was interesting to find out which I did a couple of years ago that it was Woody who did it.

I am assuming the single of "Gotta Travel On" that you talk about is not the same take as the one on Traveling On With The Weavers, which does have drums, a harmonica, but no electric guitar.

The cast of characters you present at Newport, especially the board members ends up being fairly entertaining with George Wein kind of

coming off as the sanest person there, especially in the board meeting following the Lomax/Grossman fistfight where they want to kick Albert out of the festival. The interesting thing about that whole fracas, but also what followed is that Lomax wasn't anti rock and roll or at least the rock and roll he deemed to approve of.

Do you think his strictness in that regard was influenced like Seeger by his political views and also his world view?

One of the important things I felt you did with the book was drive home the point that Dylan was a rock and roller to begin with.

The other thing I found interesting because a lot of writers don't do this is you chose to write (about Dylan) from a musical perspective as opposed to a lyrical perspective, and in doing so decided to put less weight on the whole Woody Guthrie part of the myth.

The other thing you point out is that Dylan never really played along with that whole folkie thing at Newport, even in '63 which was the year where for obvious reasons he played along the most. Dylan went to Newport '63 a relative unknown (outside of NYC) and left a star.

Another thing you point out, but make sure to go into detail was how what Dylan did in '65 was really the end of the "folk movement." It took a couple of years to die, but that was it. I found your account what went on at the subsequent festivals through the rest of the decade riveting in a sad way.

The only thing you sort of barely touch on was the reaction of the other singer-songwriters from the Village scene. Ochs was vehemently pro electric (though he didn't like Dylan's next two singles) and Paxton for example wrote an article for titled "Folk Rot" for Sing Out!

But within a year and definitely two years just about all the folk musicians would be recording with additional instrumentation on their albums.

At the same time, there was a large folk contingent for whom Newport 65 never happened. I did a folk show at a radio station here and the music director would go nuts if I played something with drums. Just nuts. I once played Jesse Fuller and she went ballistic. Even in the late '80s and early '90s, I'd go to the Philly Folk Fest and they'd have the electric guitars so low the guitar players couldn't get their tone right. That finally is no longer the case.

Finally, are you aware that when Dylan's 2002 return to Newport was announced, that day Dylan was on tour in Europe and played an acoustic version of Maggie's Farm?